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ABSTRACT

The recitation of a nineteenth century Swahili poem is analyzed for the devices in spoken Swahili used by the performer to keep the audience's attention. The poem has a very formal structure in both rhyme, rhythm, and words linking one stanza to the next, giving it great rigidity. The primary focus of the analysis is on three variables: intonation, pitch, and dynamics. Intonation is examined for distribution, type, placement, and tonality. Patterns in pitch placement and range and in loudness are also discussed. It is concluded that in this analysis, a previously unrecorded intonation pattern emerged. In addition, future analyses should look for high unstressed presalient syllables, a falling salient in one particular tone-group, and use of another tone-group in statements. The performer's use of these and other devices for interpretation of the poem is seen as contributing significantly to the expression of meaning in the work. Swahili and English texts of the poem, and tabulations of the phonetic analyses, are appended. (MSE)

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A PERFORMANCE OF A SWAHILI POEM ANALYSED

Joan Maw

In 1984 a conference was arranged by the Kenya Kiswahili Association on 'Swahili for the year 2000' (*Kiswahili kuelekea mwaka wa 2000*) in Nairobi. The conference was attended by many scholars both local and overseas, of whom I was one. The sessions were open and were attended by large numbers of the general public. Many of the speakers from the platform were scholars in linguistics and in education, members of ministries and institutions involved in language work. There were also many scholars of the traditional type present, linguists and poets and orators who knew and handled the language with skill and affection. In some cases these categories overlapped, but there were times in the debates when the traditional and the modern solutions proposed to problems were incompatible, and then the sparks flew! However, at the end of the conference there was a wonderful party for everyone, beginning with formal speeches (including one from the Vice-President of Kenya), and including all kinds of entertainment. One of the most striking and most warmly appreciated impromptu items was the recital of a poem of the celebrated 19th century poet Muyaka, by a scholar of the traditional school, Mzee Hassan Mwalimu Mbeya. The poem he chose was wonderfully apt for the occasion, dealing as it does with the question of what happens when opposites come together; and the audience certainly appreciated the irony of the choice, as well as the performance. The poem was of course recited, not read. A reporter from

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the *Deutsche Welle* was present, who recorded the whole thing, and he later kindly gave me a copy of his tape.

At the time, and for a long time after, listening to the tape, I simply enjoyed the performance, the memory of the occasion, the rapt audience, and their delighted responses. But then I began to ask myself questions and the main one was: how did he do it? Of course the poem itself was a fine work of art, which many of the audience may have known, but a poor performer would have had his audience fidgeting at least, if not melting away. The Swahili are connoisseurs of oral performances, and do not suffer incompetents gladly. Let me explain the problem. The poem is one of nineteen stanzas. Each stanza has four lines, and each line is divided into two hemistiches, each hemistich of eight syllables. Each hemistich rhymes, but the rhyme is reversed in the last line of the stanza. So the rhymes go *ab, ab, ab, bx*. The last line of each stanza names two opposites (e.g. word and deed) and then says 'if/when they come together'. So the final hemistich of each stanza is the same. Then the first line of the following stanza begins with the two opposites in reverse order, thus starting a new rhyme pattern, and goes on to suggest what may happen. For example, the last line of stanza x goes:

x.4 Oh the word and the deed, when they come together!
xi.1 Oh the deed and the word, promised and sworn;
The fulfillment may be delayed, at the donor's pleasure
Take care what you ask of your friend, however rich he is;
Oh the lion and the mare, when they come together!
xii.1 Oh the mare and the lion ...

In other words, there is a very formal structure in both rhyme and rhythm, and even in words, linking one stanza to the next. This gives great rigidity to the work. In his preamble, the performer explained that he was not going to sing, since he had no singing voice, but he would recite. What devices had he available in spoken Swahili for his performance, and how did he make use of them to keep the audience's attention?

Voice quality, tempo, intonation, pitch, and dynamics seem to me to be the main variables, and in this article I shall deal mainly with the last three. This is because I do not feel capable of saying anything systematic about the first two, I can only point out my impressionistic view of some high spots. For example, in stanza i line 2 hemistich a, on the words *na safari za mashua* 'on a journey by canoe', the stressed syllable on the word *safari* is greatly lengthened and breathy voice is used. This to me gives the feeling of a long and distant journey. Again, in iv.2.a *Humshukuru Rahabu* 'he thanks God', the stressed syllable in *humshukuru* is lengthened, which gives the impression of a heartfelt (and lengthy) thanks. Lengthening is also heard in vi.3.a *Akiwa mtu mahiba* 'being a loveable person' on the word *mahiba* 'loveable', suggesting extreme loveableness, so that one lingers over him. Again in vii.1.b we have lengthening in *nyoshi za tumwa habibu* '*clouds* of perfume for the prophet'; and in xii.4.a on the word *kioo* 'mirror', a long look, perhaps! There is also a very dramatic use of creaky voice in xv.3.b on the fearful words '"That's enough!"' heard on the Day of Judgement! There are a few deliberate breaks without interrupting the line of intonation. One in i.1.b after the word 'listen' and before 'I'll make a poem'; and one in ii.2 as discussed below. There is a single example of running-on between hemistiches in spite of separate tone-groups, in xiii.3, so that the possible separate meaning of 'a jewel, a sapphire' is rendered 'a sapphire jewel'. Otherwise tone-groups are separated by breaks. There is also one example of a cut-off end, dying away with final voiceless vowel, in xiii.4. This gives the audience a little shock. Finally, in the last line of the entire poem, the speaker accelerates, as if to go off at a run, giving the audience a parting shot 'What if time and change coincide, here and now?'. In general it seems as though certain aspects of voice quality and tempo are used for emphasising the meaning of particular lexical items. I don't think I can say more than this at the moment.

Extent of tone-group. With regard to intonation patterns, one can perhaps go further. I look first at distribution. The overwhelming norm is to have one tone-group to one hemistich. There are

75 lines in all (the speaker omits one line in stanza xvi) and thus 150 hemistiches. Of these, all but 10 have separate tone-groups. Tone-groups never extend over more than one line. The 10 that do coextend with a line are found as follows:

ii.2.a+b
x.2.a+b
x.4.a+b
xi.4.a+b
xii.4.a+b
xiii.4.a+b
xvii.3.a+b
xvii.4.a+b
xviii.4.a+b
xix.4.a+b

It will be noticed that the frequency of having a single tone-group over two hemistiches increases as the poem progresses, and it might be thought that the performer was speeding up a bit lest his audience get tired of repetition, especially as it will also be noted that the majority of cases involve the last line of each stanza, where the words 'when/if they come together' are repeated. However, the distribution of the important points in the tone-groups should also be looked at. In stanzas ii and x, where the single tone-groups are found in ll.2, and in xvii in 3, the salient syllable is found in the first hemistich and the tonic in the second. Thus each hemistich has an important resting-point, as it were. Also in ii.2 there is a lengthening on the salient syllable in *mtoto* 'young child' and a break before the second hemistich, so that the two halves of the line, though joined by one tone-group, are nevertheless kept somewhat separate. It may be that the performer feels that the meanings of the two hemistiches in all these non-final lines are too closely interwoven to be separated by a tone-group boundary. Their respective meanings are:

ii.2. 'though a young child he is very frightening'
x.2. 'the sick man recovers and leaves his bed'
xvii.3. 'it's a worldly rat that prospers these days'.

In the cases of the ll.4, in stanzas xi, xii and xiii, similarly, the tone-group is distributed throughout the line, with one important point in each half. But in the last lines of the last three stanzas of the poem, all the important points are in the first half-line. I feel that this is signalling that the poem is coming to an end, i.e. that the pick-up sign 'when/if they come together' is fading out. In fact it is interesting that the performance comes to a quiet but intense end — 'Oh, when time and change come together!'

Class of tone-groups. In the cases just discussed, all ten tone-groups are of type A (i.e. a 'fall'), as described in Maw and Kelly (1975). There the tone-groups isolated for Swahili, in order of frequency of occurrence, are as follows:

A 'fall'
B 'drop'
C 'high level'
D 'rise'
E 'rise–fall'
F 'fall–rise'.

Each tone-group has a tonic syllable, and the mnemonics refer generally to the movement of the tonic and the following syllable(s). The tone-group may also contain a 'salient' syllable preceding the tonic syllable. The positions of the tonic and salient syllables with respect to the syntax of the utterance may be 'neutral' or 'marked', independently of each other. For a more detailed description, see Maw and Kelly, op. cit.

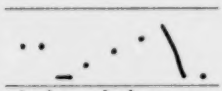
Let us look first at the tone-groups in this recitation. Normally tone-group A is used at the end of an utterance. In Swahili traditional poetry, every line is end-stopped: there is never any enjambement. Perhaps it would be even more true to say that each line represents a complete idea, so that in some cases lines could even be transposed without much damage to the meaning of the whole. Between hemistiches there may be grammatical cohesion of a closer

kind than between lines, but even hemistiches are often separate entities. One therefore might expect a high proportion of type A tone-groups, and that is overwhelmingly what we do get, far more, proportionately, than in the conversation passages analysed in *Intonation in Swahili*. Of the 140 tone-groups in this performance, no less than 110 are of type A. There are 18 instances of tone-group B (drop), and 2 of tone-group C (high). Slightly surprisingly, there are three examples of E (rise-fall), and none obviously of D or F. There are seven tone-groups that present problems of analysis, however, and these will be described later.

Distribution of tone-groups. Looking at the question of distribution, it might seem that with such a heavy preponderance of tone-groups of type A (fall), the effect would be bound to be monotonous. However, even with so few alternative patterns used, taking into account that in some cases there is a single tone-group over two hemistiches, it is found that all but two of the 19 stanzas have unique intonation configurations — even in the very few cases where two stanzas have the same intonation content, the distribution varies. Moreover, in the two cases where two (and as it happens, adjacent) stanzas have the same distribution of tone-groups, the actual manifestation of these groups is so different that they give a very different impression. (Stanzas vii, viii, and xii, xiii.) It seems an astonishing feat to achieve so much variety with so few resources! The pattern of distribution of tone-groups in the stanzas is given as Table 1.

Problem tone-groups. The seven tone-groups referred to earlier as presenting problems of analysis appear in Table 1 as X. X_1, X_3 and X_4 each occur only once; X_2 occurs four times, and always as the last tone-group in a stanza. (Stanzas ii, iv, vii and viii.) These latter deserve most attention because of their distribution and number. The phonetic outline of X_2 is to have the salient syllable *lower* than the previous ones, and the following syllables rising, with a fall on the tonic syllable. The examples show differing *widths* of pitch

pattern, but the same configuration, as:



itakapo kukutana.

Now, either this is a new tone-group not previously noted, or else it is a third variation of tone-group A. Maw and Kelly (op. cit.) already noted two variants of A. The neutral variant has the salient as high or higher than the start of the tonic fall, as:

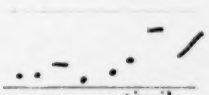
or else the salient is not very high but the tonic starts from a higher point, which we felt was a marked form, as:

giving emphasis to the word having the tonic. There are a number of examples of both types in this text. As for X_2, it seems from the

distribution that it 'ought' to be an A-type tone-group, coming as it always does, at the end of a stanza. What of the meaning of this marked form? It seems to have a communicative meaning, such as "I've told you this already, surely you know it by now!" If X_2 has this special meaning, I think it should be classed as a marked form of A, but marked for social communication rather than for information emphasis. It would be interesting to follow up this point.

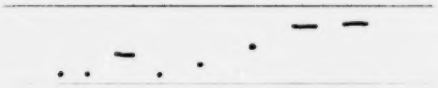
There is a parallel to such a social use of special intonation, in the use of the Rise–Fall, often used at the end of a question to signal an impatient or repeated demand for information. It is interesting that in this text there are no questions, but three examples of tone-group D (rise–fall). Two of them are in 1.a hemistiches, where the material is a repeat from the previous stanza, and the third is when the words echo each other (and are grammatically related): *zitatanapo tatizi* 'when they tangle in a tangle' (xiv.1.b). It seems this intonation (though quite different in phonetic ouline from X_2) is also being used to signal that we know something already — or else we must be very stupid!

The tone-group at iii.3.a (X_1) has an outline thus:



iii.3.a. aonapo yutimile

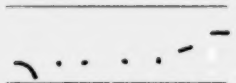
Here there are several problems. Firstly, is the raised tone on the first word a salient? Neutrally it would be, but it depends on the class of the tonic. If the tonic were a C (high), this salient position would be normal, but with a C tonic the following syllable would normally also be high:



This salient would also be neutral if the tone-group were D (rise), but with a D tone-group the syllable after the tonic would be higher. If the tone-group were class B, the salient would be at the same level as the tonic. However, we may not have a salient here, because in any case a stressed syllable is normally higher than preceding unstressed syllables. But for a B tonic, the syllable following is below the tonic and level:

If the tonic were a fall-rise (F), the tonic syllable would fall, and to a low pitch, not a mid. I therefore think that on the whole I would prefer to classify this tone group as C (high). More work would need to be done here, however, before one could be certain, and also to suggest what meaning this variation might have.

The tone group at vi.1.a (X_3) has an outline thus:

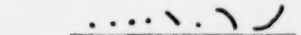


vi.1.a. Ai moyo na furaha 'Oh, desire and joy'

The word *ai* 'oh' normally gets a falling tone, which could be classified as a separate tone-group, of course, but which might also be considered as intrinsic to an exclamation of this sort (cf. the word *tu* 'only', which very frequently has high pitch), and thus perhaps is outside a consideration of intonation as a system. I shall say more about the treatment of *ai* later, however. In this tone-group there seems to be no separate salient syllable — thus all the emphasis is thrown on to the salient-cum-tonic, *furaha* 'joy' — and perhaps we should analyse the tone-group as rising, since the post-tonic is higher than the tonic syllable. But in other examples in previous work, the tonic and following syllables were themselves rising, as:

However, I am inclined to accept this for now as a form of tone-group D (rise).

The last singleton, the tone-group X_4 at xv.3.b has outline:



xv.3.b. atalia "Kata nawe" 'he'll cry, "Shut up, you!" '

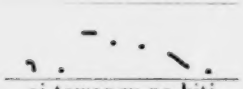
This is complicated by containing a piece of supposed speech, so the first word has no salient. The tonic, on *nawe* 'you (too)' we may take as F (fall-rise). The question is whether the fall on *kata* 'stop' should be taken as a salient or a separate tone-group. It has the outline of a tonic A, but it would be very unusual to have two tone groups on two words which belong so much together lexically. I think that, lacking further material, I would be inclined to take it as a salient at present. Very few examples of tone-group F have ever been looked at, as it seems fairly rare.

Placement of salient and tonic. Within the tone-groups, the placing of the salient and tonic in this poem is very often neutral. In a way this is not surprising, because within the structure of a hemistich, having eight syllables, given the polysyllabic nature of Swahili words, often there is not much choice! The possibility of absence of salient, however, is one that should be looked at — this throws all the attention on to the item at the tonic. That there are not many examples of this may be accounted for partly by the nature of good poetry in that every word counts! In fact, although there are a number of nominal groups constituting a hemistich which in normal conversational Swahili would only have a single stress point on the last item, in this poem only one such group has a single stress, xiv.3.a. One could say in this poem, then, that nouns and attributes are generally given equal importance. Such structures are found at i.2.b *safari za mashua* 'canoe journeys', x.2.b, xii.3.a, xiii.3.a, xiv.3.a and 3.b, xv.3.a, xvii.2.b — nine examples in all, and only the one, xiv.3.a, having a single stress. There is one further grammatical possibility, involving verbs in phase, of which only one example loses its salient, x.3.a *Akenda kajikutuwa* 'he walks strongly'. In fact, the

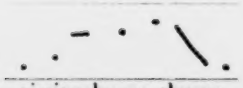
repeated refrain of the poem 'when/if they come together', has this structure, and will be dealt with separately.

Another constraint on the free use of intonation is occasioned by the aforementioned repetition of the refrain ('when they come together') in the last hemistich of each stanza, and also by the repetition (though inverted) of every 4.a in the following 1.a (e.g. vii.4.a 'Oh silver and gold' — viii.1.a 'Oh gold and silver'). So it would seem reasonable to look at these hemistiches together. Firstly, every 4.a and 1.a starts with the word *ai* 'Oh'. As was remarked earlier, this word tends to have a falling pitch. (It does not, however, have a following break, which would tend to support the theory that it should not be considered as constituting a separate tone-group.) Of the 37 examples, 7 have a clear fall from a medium or high pitch to low; 15 have what I call 'subdued' fall, i.e. starting low and falling, i.e. start distinctly lower than the pitch of following stresed syllables; and in a further 15 cases the pitch is low and does not fall — in other words *ai* functions clearly as part of the pre-salient. Patterns look like:

iii.1.a ai afua na ndwele (oh health and sickness)



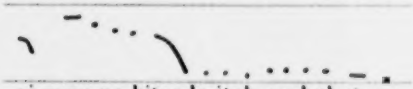
xviii.1.a ai tawangu na kiti (oh the chest and the chair)



xix.1.a ai simaku na chuma (oh the magnet and the iron)

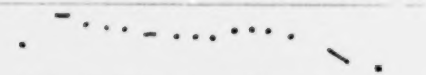
As might be expected, there is a tendency for the strong falls to occur in the earlier stanzas, the weaker ones towards the middle, and the lost ones towards the end of the poem, but this is not invariable. Distribution is shown in Table 2.

The next most frequent repetition is that of the words 'when they come together', which, as the final hemistich in each stanza, occur nineteen times. It has already been pointed out that sometimes this hemistich has a special intonation, meaning 'you know this already'. This applies to four examples, in stanzas iii, iv, vii and viii. At the other extreme, in seven cases (in stanzas x, xi, xii, xiii, xvii, xviii and xix) a single tone-group extends over the whole line, generally with the tonic syllable at the end of the first hemistich, and the second hemistich being a mere tail. Thus the words 'when they come together' are given minimal importance — presumably since we know they exist already. Thus:



x.4. ai neno na kitendo itakapo kukutana
(oh word and deed, when ...)

In three cases, however, the tonic comes at the end, e.g.:



xi.4. Ai simba na farasi watakapo kukutana
(oh the lion and the mare ...)

This has the effect of making the two parts a whole ('Oh, when the lion and the mare meet' as opposed to x.4 'Oh word and deed, when *they* meet' and neutral with two tone-groups, e.g. xviii 'Oh the chest and the chair, when they come together'.) In the rest of the examples, where words have their own tone-group (eight cases) the placement of the salient and tonic is neutral and six of the tone-groups start from low pitch. The other two move mid to low. In other words, these are fairly inconspicuous. So we have four examples where words are made especially conspicuous, eight where they are fairly inconspicuous, and seven where they all but disappear. These variations are scattered throughout the text, but as one might expect, towards the end there is more disappearance, and the 'wake-up' examples tend to come in the middle.

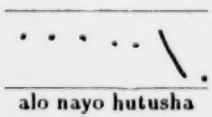
Within a tone-group there are, then, normally two information points, the words carrying the salient and the tonic syllable. In hemistiches 4.a and 1.a in this poem, there are always two important words (the two contrasted or compared ideas) as we have seen,

occurring in the sequence 1,2 in line 4 and 2,1 in the following line 1 of the next stanza. These two important ideas would normally be expected to have the salient and tonic syllables on them. This is so in most cases (23 where the tone-group is co-extensive with the hemistich, plus 4 where the tone-group extends to cover the following hemistich, as dealt with in the previous paragraph). In the remaining seven cases where the tone-group is co-extensive with the hemistich, all the attention is drawn to the second item, by having what we have designated 'salient-cum-tonic' on the final item. Four of these are in first lines (v, vi, vii and xii) where they might be explained away in that in the previous line 4 both points have already been made. But although this is so for vi and vii, I think a more specific explanation can be made for v and xii. In the case of stanza v, the word having the special attention is *Janna* 'paradise', a word which is slightly unusual — at any rate the performer must have thought so because he interrupts the flow of the verse to interpolate "Janna ni pepo", 'Janna is paradise' and then begins the stanza again, with identical intonation. In the case of stanza xii, *ai farasi na simba* 'oh the horse and the lion' the intonation picks out 'lion', and indeed in the previous stanza, 'lion' was also picked out — or perhaps one should say that *farasi* 'horse' (sc. 'mare') is *not* picked out in either stanza. In stanza xi, the two last hemistiches are joined in a single tone-group, so that the important words are 'lion' and 'meet'. In my opinion this avoidance of notice on the word 'horse/mare', is a sign of delicacy on the part of the performer, for the idea of these living creatures coming together — and it is significant that the poet uses the personal plural marker in the verb — is fairly overtly sexual. Indeed, at the end of stanza xi the audience laugh, so *they* know what it is about. But the performer, as it were, keeps rather quiet about the female partner!

There are three cases of only one information point (salient-cum-tonic) in last lines, which is quite surprising because these are the first appearances of the new pairings. Indeed the first one is in the first stanza! But here is also the first appearance of *ai*, and it gets a high fall which gives it prominence. So the effect is something like '*Oh*! gift and *getter* ...'. The new ideas in stanzas iii and v are

slipped in, low in intonation, so perhaps this is just for variation, as the new ideas in ii are very boldly given, and on the repetition of the new ideas in vi they have an unusual (rising) intonation.

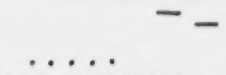
Apart from the first and last lines, there are some other cases of marked tonicity, the majority having salient-cum-tonic on the neutral place (i.e. final lexical item). I think it may be significant that three of the eight examples are found in stanza xii, the most overtly sexual, and which has already been partly discussed, with reference to the down-playing of the 'horse' partner. In line 1.b we have *waingiapo kwenda mbio* 'when they start to *race*'; in 2.a we have (with very wide movement) *hutarakanya marimba* 'they feel about for *openings*/they play the *game*'; and in 2.b *na kutakuta nyayo* 'and keep touching *feet* (sc. hands)'. Plainly in this stanza the excitement of the subject is reflected in the large amount of marking in the intonation. In one of the remaining four cases, we should look at why there is not stress where theoretically there could be, and we see that, with a relative verb, there is not much new information, therefore the marking is freed for emphasising what comes later. In iii.1.b we have:



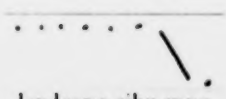
'he who has it (sc. good health already mentioned twice) leaps for joy'. By contrast, in xi.3.a we have:

apao mwende akali

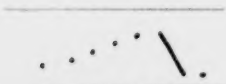
'he who gives his friend *a tiny bit*' spoken with the pitch moving from falsetto to low, and a very tense voice quality, gives stress to the idea of even the *least* gift (gets a reward from God). The remaining examples are similar, in that all the interest is on the word carrying the salient-cum-tonic, and in all cases there is an association with high pitch. (The matter of pitch in general will be dealt with in the next section.) So we have:



vi.2.a ikamwelea raha 'it brings him *joy*'

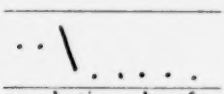


xi.2.a lendeapo siku mno 'though a *long* time goes by' (see also next para. but one)



xiii.2.a hujaalia jisito 'you are full of *blessing*'

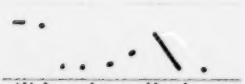
In one case the tonic comes early, pre-empting a salient, and putting all the emphasis on a non-final item;



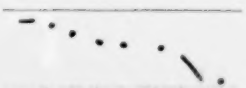
xiii.3.b yaakuti masherafu 'a noble *emerald*'

(For a nominal group of this structure, the last item (noble) would normally take the stress.)

In four cases the salient syllable itself is in a marked position. Two of these are on grammatical items, which is certainly unusual, viz.:

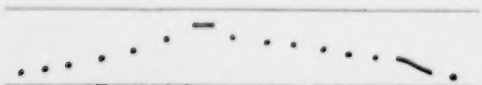


iii.2.b ili kutakawadhisha 'in *order* to do what he wants'

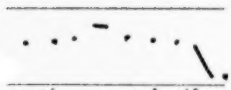


viii.3.b wala si kupa hukuno '*nor* is that proper giving'.

In two cases the salient comes late for special emphasis:

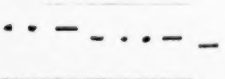


x.2.a+b alo na ndwele hupoa akapata na mwenendo
'the sick man *recovers* and starts to walk'



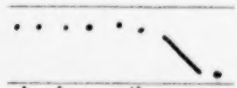
xiii.1.b tatia nuru takatifu 'cast a *clear* light'.

There are two examples of a phenomenon for which I have no explanation. This is when the syllables *before* the salient are high. I have not noted this in earlier work, and I suppose it to be another form of marking; but more information would be needed to be sure. The first example is with a tone-group B:



v.3.a apendalo akaona 'what he wants he sees'

In fact I think this is probably two consecutive tone-groups — although there is no suggestion of a pause between them — but still there is the question of the high unstressed syllables. The second example is with a tone-group A, and was mentioned earlier under salient-cum-tonic marking.

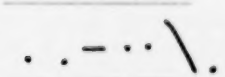


xi.2.a lendeapo siku mno.

Tonality. Apart from variations in tonicity, however, we also find variation in tonality. That is to say that while the salient and tonic syllables may or may not be neutrally placed, the actual outline of the tone-group may be marked. Tone-group A (fall), the most frequent choice, has two common forms, the neutral, where the salient syllable is the highest in the tone-group, and the tonic syllable falls from a lower (or equal) height, e.g.:

i.1.a simba ndume na wambuji 'Ladies and gentlemen'

and the marked form, where the salient is lower than the highest point from where the tonic falls, e.g.:



v.2.a na kuuza ihsani 'and pray for blessings'.

Of the ninety-seven examples, thirty-four are marked, which is perhaps a higher proportion than might have been expected. If we take the most marked case as salient-cum-tonic (or only tonic), i.e. that all the emphasis is on one information point; the next most marked case as having tonic from a higher point than salient (i.e. two information points but the second more important than the first) and the least marked as salient higher than tonic (i.e. two information points, neither special) then our proportions are 13:34:63.

Looking at examples of tone-group B, we find ten examples are neutral, and eight have salient-cum-tonic (i.e. are marked). As the essence of this tone-group is that the salient syllable (if present) is at the same height as the tonic, there is no room for tonality variation — unless example v.3.a turns out to be such.

The remaining twelve tone-groups are special cases of A and B, also C, D, E and F, all of which have already been mentioned. Their small numbers make it impossible to derive more about them here.

Pitch. Within a tone-group, then, there is variation of pitch forming a pattern. But also the whole tone-group has its own pitch position and shape which will modify its whole effect. For example, a falling tone-group may fall from a high point in the vocal range of the speaker, or from a low point, or from somewhere in between. Obviously this means a more or less wide movement throughout the pattern. Even in the case of tone-group B, whose essence is that it does *not* end on a low point, the whole tone-group may be high in the speaker's range, or medium, or low. Clearly from high to low is a continuum; nevertheless, listening to the material it seemed to me possible to characterise the highest and lowest points of tone-groups as high, medium or low, even though there were times when I hesitated. So I could say that a tone-group moved high–low (which would imply wide movement), high–mid, mid–low, or low(–low) — implying narrow movement. In one case, the voice moved so high as to be falsetto, falling to low:

ix.3.a apao mwende akali 'he who gives his friend a TINY BIT'

It seems reasonable to suppose that the choice of pitch placement and pitch range is meaningful. The most obvious interpretation is that a medium placement and range is neutral; a high, wide range gives extra prominence; and a low narrow range as it were, downgrades the prominence. For what it is worth, I give the crude figures, but I think it will be of more interest to see how these choices interact with the words, since here the performer seems so have more freedom of choice than, for example, in the choice of tone-group. So: only three groups are rising: two from low to mid, one from mid to high. Of the non-rising tone-groups, twenty-four are low; six are mid→mid (i.e do not fall to low); thirty-five are mid→low; twenty-two are high→mid; and fifty are high→low. So most of the tone-groups move from high to low or mid pitch (72), the next largest number move mid to mid or mid to low (41) and the lowest number (24) are low. Three rise. In other words, our performer varies his pitch considerably, but overall gives us a lively movement, and in any one stanza there is considerable variation. In fact, in a few cases I noted 'echo' when hemistiches came out *alike*, since it seemed more unusual to have the same movement than to have variation! That of course is another kind of variation!

Dynamics. The last variable I have looked at is dynamics. In one respect this seems to correlate with pitch movement, in that the loudest part of the tone-group coincides with the highest pitch, so that if the tone-group rises and then falls in pitch, it also has a crescendo followed by a diminuendo. By the same token, tone-groups that have been characterised as low in pitch are generally also quiet. But there is some variation. I have used musical notation for this part of the exercise, ranging from very loud, ff, through f, mf, mp, p, to very soft, pp. I would suggest that mf or mp are neutral, that f and ff are enhanced, and that p and pp are reduced. However, if I were to take voice quality into consideration, some of the p and pp passages would be pointed. I have noted 'conspiratorial' at one point, where the voice is quiet but the articulation tense. Taking into account the crescendo and decrescendo effects, I have characterised each tone group at its loudest point, so that 'f' means something

like mf < f > mf. In fact, although I gave myself the possibility of an ff marking, I never found myself awarding it. In other words, this performer always had something in reserve! Twenty-two tone-groups were characterised as f, and all coincided with movement involving high pitch: nineteen were high to low; three high to mid; one mid to high. The greatest number, sixty-five, were mf: thirty-two coincided with high to low pitch movement; fifteen with high to mid; thirteen with mid to low; two with mid; and three with low pitch movement. The next most frequent were mp (thirty-six). Only four were associated with high pitch (two high to low, two high to mid); eighteen were associated with mid to low (or mid–mid, low–mid) pitch; and fourteen were associated with low pitch movement. The eleven p groups had no high pitch association, but seven mid–low and one mid–mid, and three low pitches. The pp groups, six of them, were two mid–low and four low pitches. There is thus a clear tendency towards correlation between pitch and loudness both within and as between tone-groups, but there is more freedom between the tone-groups than within. This shows more clearly as Table 3.

Conclusions. What does this all add up to? At the formal level, the work has thrown up a previously unrecorded intonation pattern temporarily assigned as a marked form of tone-group A. There are also examples of high unstressed pre-salient syllables, which need to be looked out for in future. Another thing to look out for in future is the question of whether the tone-group F (fall–rise) has a falling salient. Finally there is the question of the use of tone-group D (rise–fall) in statements. But the really interesting thing to see is how the performer uses all his devices, each of which is like a separate strand woven into making a whole. The tone-colour thus varies throughout the poem, so that the audience is held, and the performer points up the sections that interest him, despite the fact that some of his devices are more malleable than others — just as different instruments in an orchestra have their own possibilities and restrictions. Each hemistich, each line, each stanza, has a shape in itself and relative to the rest; and the whole poem has a structure including and transcending the parts. Table 4 shows all the forms of marking for

each hemistich. On the scoring column I give + for marking choice of tonic, tonicity, tonality, high pitch, loudness and special points. I give – for low pitch and p/pp. Everything else is neutral, so a hemistich may score 0 (all neutral) or a number of pluses and minuses. This crude scoring I put into words in terms of the 'shape' of the whole stanza, and spell out the important parts of the message according to this scoring. Looking at these messages one sees that strands are intertwined in the stanzas, but also that meanings are intertwined throughout the poem, which moves between earthly and heavenly considerations, the idea that everything has a hidden meaning, the confusion of life, where the strong seem to win — but then what is strength? — and finally that times may change — or perhaps come to a stop! The whole poem is full of double meanings, reality vs. illusion, problems of this life and the next; and the complications of the ideas are matched by the complications of the performer's use of vocal devices. I have always liked this poem, but I have found my study of Mzee Hassan's performance of it has enhanced my appreciation of it, as it has also increased by respect for the insight and skill of the performer.

Text. This is the version of the poem by Muyaka as performed by Mzee Hassan. It differs slightly from the most recent published version of this poem, as edited by M. H. Abdulaziz (1979) q.v.

i Simba ndume na wambuji, sikizani tatongoa,
Niketile vitongoji na safari sa mashua,
Leo nakumbuka mbiji ya kutweka na kutua,
Ai pato na mpewa litakapo kukutana.

ii Ai mpewa na pato lipalo mtu kukua,
Angawa mwana mtoto na kutishika kachewa,
Akawa na upasito wa kutamani ukiwa,
Ai ndwele na afuwa itakapo kukutana.

iii Ai afuwa na ndwele alo nayo hutusha,

Akenda mwendo wa kule ili kutakawadhisha,
Aonapo yutimile akatamani kushasha,
Ai roho na maisha itakapo kukutana.

iv Ai maisha na roho yamtimupo kiumbe,
Humshukuru Rahabu na upambo umpembe,
Kesho mbele ya Ilahu Sirata isimkumbe,
Ai Janna na kiumbe itakapo kukutana

v Ai kiumbe na Janna mwanzo asitakiriyo,
Na kuuza ihsana na tumwa aghufiriyo,
Apendalo akaona na kila atamaniyo,
Ai furaha na moyo itakapo kukutana.

vi Ai moyo na furaha alo nayo hunawiri,
Ikamwelea raha apendalo akaamiri,
Akawa mtu maliha asizagawe ni shari,
Ai udi na ambari itakapo kukutana.

vii Ai ambari na udi nyoshi za tumwa habibu,
Atumio abadi huandikiwa thawabu,
Tena hunali mradi apendalo likasibu,
Ai fedha na dhahabu itakapo kukutana.

viii Ai dhahabu na fedha vitu vilivyo mfano,
Watu hutoa karidha, hawapeani kwa tuno,
Watoao ni baadha wala si kupa hukuno,
Ai samli na ngano itakapo kukutana.

ix Ai ngano na samli viliwa vyenye hiyari,
Vitu vitokavyo mbali, Renu na Baunagari,
Apao mwende akali, Mola humjasa heri,
Ai ziwa na sukari zitakapo kukutana.

x Ai sukari na ziwa, litialo mtu kondo,
alo na ndwele hupowa akapata na mwenendo,
Akenda kujikutuwa katambasa nguo pindo,
Ai neno na kitendo litakapo kukutana.

xi Ai kitendo na neno la ahadi na ziasi,
Lendeapo siku mno, ni haiba ya mpasi,
Mwendo mtake kwa sono awe na nafasi,

Ai simba na farasi watakapo kukutana.

xii Ai farasi na simba waingiapo kwenda mbio,
Hutarakanya marimba na kutakuta nyayo,
Na kunguruma ja mwanba ukimbile utishao
Ai mato na kioo yatakapo kukutana.

xiii Ai kioo na mato tatia nuru takatifu,
Hujaalia jisito huonalo ukashufu,
Ni mshahaba wa kito yaakuti masherafu,
Ai pua na harufu itakapo kukutana.

xiv Ai harufu na pua zitatanapo tatizi,
Kiumbe hughumiwa lo lote asimaizi,
Zamani za kutongoa wakati wa kubarizi,
Ai mkono na kazi itakapo kukutana.

xv Ai kazi na mkono mtenzi asikuliwe,
Ndipo awapo mnono kujikaza unonowe,
Na siku ya makindano atalia "Kata nawe",
Ai matunda na mwewe yatakapo kukutana.

xvi Ai mwewe na matunda ayaandikapo mato,
Juu la anga kutunda kwa mkono wa kushoto,
Ai godoro na mto litakapo kukutana.

xvii Ai mto na godoro lipendezalo zitangu,
Lenyi huruma na duru na haiba ya zikungu,
Alipatao ni faru wa katika ulimwengu,
Ai kiti na tawangu kitakapo kukutana.

xviii Ai tawangu na kiti cha ng'amba chenye zikuku,
Kina tumba katikati na pembe huku na huku,
Kinga kitakwi kwa uti akipatao hushuku,
Ai chuma na simaku kitakapo kukutana.

xix Ai simaku na chuma zipambanapo fikira,
Mwungwana ni huduma na shujaa huwa bora,
Bali hazipatani kalima siku ya pia kurara,
Ai dira na duara itakapo kukutana.

This is an English version of the poem, in which I attempt to convey the meaning, not a translation.

i My lords and ladies, hearken as I tell my tale,
I have wandered through the villages in my small canoe,
Today I think of sailing in my big yacht,
Oh, the gift and the client, when they come together!

ii Oh the client and the gift that raises one's status,
So that a mere youth becomes an object of awe;
The possessor of a fortune need never fear loneliness,
Oh illness and health, when they come together.

iii Oh health and illness, the healthy walk tall,
Going where they fancy, doing what they want
Feeling his strength, the healthy man disdains others,
Oh energy and life, when they come together!

iv Oh life and energy, when a man has them,
He thanks God for these crowning gifts,
And at the day of Judgement he will be spared the hard road,
Oh Paradise and man, when they come together!

v Oh man and Paradise, he who rests there,
Has prayed for blessings and followed the Prophet,
He sees his heart's desires entirely fulfilled,
Oh desire and fulfilment, when they come together!

vi Oh fulfilment and desire, he glows who has them,
He can take his ease and have all he wants,
He becomes attractive, untainted by ill-luck,
Oh incense and ambergris, when they come together!

vii Oh ambergris and incense, fit perfumes for the Prophet,
He who always uses them has his good deeds recorded,
And gets his desires, whatever they may be,
Oh silver and gold, when they come together!

viii Oh gold and silver, universal symbols,
People will do anything for them, they are not given even to a friend,
Very few part with them, and never as a free gift,
Oh butter and flour, when they come together!

ix Oh flour and butter, finest of foods,
Coming from abroad, from Goa and India,
Those who give away even a speck, God rewards generously,
Oh milk and sugar, when they come together!

x Oh sugar and milk, that make a man strong,
So that the invalid recovers and leaves his bed,
He walks strongly, his garments stream behind him,
Oh word and deed, when they come together!

xi Oh the deed and the word, promised and sworn,
The fulfillment may be delayed, at the donor's pleasure,
Take care what you ask from a friend, however rich he is,
Oh the lion and the mare, when they come together!

xii Oh the mare and the lion, when they run together,
Dancing around each other, playing touch and go,
Sighing like the wind, a frightful cacophony!
Oh the eye and the mirror, when they come together!

xiii Oh the mirror and the eye, light and clear,
If you are blessed, you will see in time,
Like a jewel, a noble sapphire,
Oh the nose and the smell, when they come together!

xiv Oh the smell and the nose, confusion worse confounded,
A man loses his senses, and understands nothing,
At festival time, in poetic contests,
Oh the hand and the handiwork, when they come together!

xv Oh the work and the hand, the master cannot fail,
He shines then, confident of his power,
When the contest comes, he'll say "Pipe down, you!"
Oh the chicks and the hawk, when they come together!

xvi Oh the hawk and the chicks, when he espies them,
He soars high above, though new-fledged himself,
And plucks them from the air left-handed, casually,
Oh, the mattress and the pillow, when they come together!

xvii Oh the pillow and the mattress, with beautiful buttons,
A lady with pearls in its embroidered borders,
It's won by a rat — O tempora, O mores!
Oh the chair and the chest, when they come together!

xviii Oh the chest and the chair, tortoiseshell with metal rings,
A central boss, and ivory at the side,
Like a rose in a thicket of thorns;
Oh the iron and the magnet, when they come together!

xix Oh the magnet and the iron, think how they clang together,
The great man must be deferred to, and the best man win,
There can be but one outcome, when it comes to the test,
Oh time and change, when they come together!

Table 1: Distribution of tone-groups.

i	A	A	vii	A	A	xiii	A	A	xv	A	A	xvi	A	A
	B	A		A	A		A	A		A	A		omitted	
	A	A		B	A		A	A		B	X_4		A	A
	A	A		A	X_2		A	...		B	A		A	A
ii	A	A	viii	A	A	xiv	A	E	xvi	A	A			
	A	C		A	A		B	B		omitted				
	A	A		B	A		B	A		A	A			
	A	A		A	X_2		A	...		A	A			
iii	A	A	ix	A	A	xv	A	A	xvii	E	B			
	A	X_1		A	A		A	A		B	B			
	A	A		A	A		B	X_4		A	...			
	A	X_2		A	A		B	A		A	...			
iv	A	A	x	A	A	xvi	A	A	xviii	A	A			
	A	A		A	...		omitted			A	A			
	B	A		A	A		A	A		B	A			
	A	X_2		A	...		A	A		A	...			
v	A	A	xi	E	B	xvii	E	B	xix	A	A			
	A	A		A	A		B	B		A	A			
	B	A		A	A		A	...		A	C			
	B	A		A	...		A	...		A	...			
vi	X_3	B	xii	A	A	xviii	A	A						
	B	A		A	A		A	A						
	B	A		A	A		B	A						
	A	A		A	...		A	...						

Table 2: Distribution of falls on *a*.

Clear fall	Subdued fall	No fall
i.4		
ii.1		ii.4
iii.1		iii.4
iv.1		
iv.4		
v.1		v.4
	vi.1	vi.4
	vii.1	
	vii.4	
	viii.1	
	viii.4	
	ix.1	
	ix.4	
	x.1	
	x.4	
	xi.1	
	xi.4	
	xii.1	xii.4
	xiii.1	xiii.4
xiv.1		xiv.4
	xv.1	xv.4
		xvi.1
		xvi.4
		xvii.1
		xvii.4
	xviii.1	xviii.4
		xix.1
		xix.4

Table 3: Correlation loudness:pitch movement

	f	mf	mp	p	pp
high-low	20	31	2		
high-mid	3	15	2		
mid		2	3	1	2
mid-low		13	15	7	
low		3	14	3	4
	23	64	36	11	6

Table 4: Marking

Hemistich	Tone-group	Tonicity	Tonality	Pitch	Dynamics	Other	Scoring
i.1.a	A	neutral	neutral	mid–low	mp		0
i.1.b	A	neutral	neutral	mid–low	mp	echo a; break	+
i.2.a	B	*marked*	*marked*	mid–mid	mp		++
i.2.b	A	neutral	neutral	mid–low	*p*	breathy; salient length	− + +
i.3.a	A	neutral	neutral	*high*–low	*f*	word order marked	+ + +
i.3.b	A	neutral	neutral	*high*–low	mf		+
i.4.a	A	*marked*	*marked*	mid–mid	*p*		+ + −
i.4.b	A	neutral	neutral	*low*	*pp*		−−
Comment:	*Shape*: Build-up to 3.a, dip, then lesser peak on 4a. *Message*: The poet is going to tell us something important; recipient.						
ii.1.a	A	*marked*	*marked*	*high*–mid	mf		+ + +
ii.1.b	A	*marked*	neutral	*high*–low	mf		++
ii.2.a+b	A	neutral	neutral	*high*–low	mp	salient length	++
ii.3.a	*C*	neutral	neutral	mid–mid	mp		+
ii.3.b	A	neutral	neutral	mid–low	mp		0
ii.4.a	A	neutral	neutral	*low*	mp		−
ii.4.b	A	neutral	neutral	mid–low	mp		0
Comment:	*Shape*: Fall from high point in 1.a *Message*: There are recipients and gifts; gifts have effects.						

Table 4: (continued)

Hemi-stich	Tone-group	Tonic-ity	Tonal-ity	Pitch	Dyn-amics	Other	Scor-ing
iii.1.a	A	neutral	*marked*	*high*–low	*f*		+ + +
iii.1.b	A	*marked*	neutral	*high*–low	*f*		+ + +
iii.2.a	A	*marked*	*marked*	*high*–mid	*f*		+ + + +
iii.2.b	A	*marked*	*marked*	*high*–mid	*f*		+ + + +
iii.3.a	X_1	neutral	?	mid–*high*	*f*		+ + +
iii.3.b	A	neutral	neutral	*low*	mf		+ –
iii.4.a	A	*marked*	neutral	*low*	mp		+ –
iii.4.b	A	neutral	*marked*	*low*	mp		+ –
Comment:	*Shape*: Strong start, build up to 2a+b, then fall, slight recovery on 4. *Message*: Great advantages of good health, move on.						
iv.1.a	A	neutral	*marked*	*high*–low	mf		+ +
iv.1.b	A	neutral	*marked*	*high*–low	mf		+ +
iv.2.a	A	neutral	*marked*	*high*–low	*f*	salient length	+ + + +
iv.2.b	A	neutral	*marked*	*low*	mp		+ –
iv.3.a	B	neutral	neutral	*high*–mid	*f*	marked word order	+ + +
iv.3.b	A	neutral	neutral	*high*–low	*f*	marked word order	+ + +
iv.4.a	A	neutral	*marked*	*low*	mp		+ –
iv.4.b	A	neutal	*marked*	*low*	mp		+ –
Comment:	*Shape*: Fairly strong start, rising to 2.b. Secondary peak held on 3.a+b. *Message*: Praise God; delivery from judgement.						

Table 4: (continued)

Hemistich	Tone-group	Tonicity	Tonality	Pitch	Dynamics	Other	Scoring
v.1.a	A	*marked*	neutral	*high*–low	mf		+ +
v.1.b	A	neutral	neutral	*high*–mid	mf		+
v.2.a	A	neutral	*marked*	*high*–low	mf		+ +
v.2.b	A	neutral	neutral	*high*–mid	mf		+
v.3.a	B	neutral	*marked*	mid–mid	mf		+
v.3.b	A	neutral	neutral	mid–low	mp		0
v.4.a	B	*marked*	neutral	*low*	*p*		+ – –
v.4.b	A	neutral	neutral	*low*	*pp*	very low	– – –
Comment:	*Shape*: Medium strong start, generally declining to a very low point.						
	Message: In Paradise blessings; everything else is of minimal importance.						
vi.1.a	*D*	*marked*	neutral	low–mid	mp		+ +
vi.1.b	B	*marked*	neutral	*high*–mid	mf		+ +
vi.2.a	B	*marked*	neutral	*high*–mid	mf		+ +
vi.2.b	A	neutral	neutral	*high*–low	mf		+
vi.3.a	B	*marked*	neutral	*high*–mid	mf	tonic length	+ + +
vi.3.b	A	neutral	neutral	mid–low	mp		0
vi.4.a	A	neutral	neutral	mid–low	*p*		–
vi.4.b	A	neutral	neutral	*low*	*pp*		– –
Comment:	*Shape*: Fairly strong start, high point on 3.a, then decline to very low.						
	Message: The fulfilled person is attractive; what else matters?						

Table 4: (continued)

Hemistich	Tone-group	Tonicity	Tonality	Pitch	Dynamics	Other	Scoring
vii.1.a	A	*marked*	neutral	*high*–mid	mf		+ +
vii.1.b	A	neutral	neutral	*high*–mid	mf	salient length	+ +
vii.2.a	A	neutral	*marked*	*high*–mid	mf		+ +
vii.2.b	A	neutral	neutral	mid–low	mf		0
vii.3.a	B	*marked*	neutral	*high*–mid	mf		+ +
vii.3.b	A	neutral	neutral	*high*–low	*f*		+ +
vii.4.a	A	neutral	neutral	mid–low	mf		0
vii.4.b	A	*marked*	neutral	mid–low	mp		+
Comment:	*Shape*: Fairly strong throughout until end. *Message*: Praising the prophet is important and will bring reward. Let us pass on.						
viii.1.a	A	neutral	*marked*	mid–low	mf		+
viii.1.b	A	neutral	neutral	*high*–low	mf		+
viii.2.a	A	neutral	*marked*	*high*–low	mf		+ +
viii.2.b	A	neutral	neutral	*high*–low	mf		+
viii.3.a	A	neutral	*marked*	mid–low	mp		+
viii.3.b	A	*marked*	neutral	mid–low	mp		+
viii.4.a	A	neutral	neutral	mid–low	*p*		–
viii.4.b	A	neutral	*marked*	mid–low	*p*		+ –
Comment:	*Shape*: All fairly low-key, highest point 2a. *Message*: People will do anything for money. Let's get on.						

Table 4: (continued)

Hemistich	Tone-group	Tonicity	Tonality	Pitch	Dynamics	Other	Scoring
ix.1.a	A	neutral	neutral	mid–low	mf		0
ix.1.b	A	neutral	neutral	*high*–low	mf		+
ix.2.a	A	neutral	neutral	*high*–low	mf		+
ix.2.b	A	neutral	neutral	*high*–low	mf		+
ix.3.a	A	*marked*	*marked*	*high*–low	mf	falsetto	+ + ++
ix.3.b	A	neutral	neutral	mid–low	mf		0
ix.4.a	A	neutral	neutral	mid–low	mp		0
ix.4.b	A	neutral	neutral	*low*	mp		–
Comment:	*Shape*: Low-key, sudden galvanising on 3a. *Message*: How *mean* people are!						
x.1.a	A	neutral	neutral	mid–mid	mf		0
x.1.b	A	neutral	*marked*	*high*–low	mf		++
x.2.a+b	A	*marked*	neutral	*high*–low	*f*		+ + +
x.3.a	A	neutral	*marked*	*low*	mp		+–
x.3.b	A	neutral	neutral	*low*	mp		–
x.4.a+b	A	*marked*	neutral	*high*–low	*f*		+ + +
Comment:	*Shape*: Two peaks, on lines 2 and 4, with deep dip between. *Message*: The pleasure of returning health; the contrast word:deed.						

Table 4: (continued)

Hemi-stich	Tone-group	Tonic-ity	Tonal-ity	Pitch	Dyn-amics	Other	Scor-ing
xi.1.a	*E*	neutral	?	*high*–low	mf		+ +
xi.1.b	B	neutral	neutral	*high*–mid	mf		+
xi.2.a	A	*marked*	neutral	*high*–low	mf	high pre-tonics	+ + +
xi.2.b	A	neutral	neutral	*high*–mid	mf		+
xi.3.a	A	neutral	*marked*	*high*–low	mf	marked word order	+ + +
xi.3.b	A	neutral	neutral	*high*–low	mf		+
xi.4.a+b	A	marked	neutral	mid–low	mp	laughter	+
Comment:	*Shape*: Strong start, two peaks, on ll. 2 and 3. *Message*: You might wait a long time for a promise to be fulfilled; ask with discretion.						
xii.1.a	A	*marked*	*marked*	*high*–low	mf		+ + +
xii.1.b	A	*marked*	neutral	*high*–low	mf		+ +
xii.2.a	A	*marked*	neutral	*high*–low	mf		+ +
xii.2.b	A	*marked*	neutral	*low*	mf		+ –
xii.3.a	A	neutral	*marked*	mid–low	mp		+
xii.3.b	A	neutral	neutral	mid–low	mf		0
xii.4.a+b	A	neutral	neutral	mid–low	mf	*knoo* long; laughs	+ +
Comment:	*Shape*: Very strong start, decline followed by final blip. *Message*: Sexual activity hidden = narcissism?						

Table 4: (continued)

Hemistich	Tone-group	Tonicity	Tonality	Pitch	Dynamics	Other	Scoring
xiii.1.a	A	neutral	*marked*	*high*–low	*f*		+ + +
xiii.1.b	A	*marked*	neutral	mid–low	*mf*		+
xiii.2.a	A	*marked*	neutral	*high*–low	*mf*		+ +
xiii.2.b	A	neutral	neutral	*low*	*mp*		–
xiii.3.a	A	neutral	*marked*	*high*–mid	*mf*		+ +
xiii.3.b	A	*marked*	neutral	*high*–low	*mf*	extra high	+ + +
xiii.4.a + b	A	neutral	neutral	*low*	*mp*	cut-off; laughs	– + +

Comment: *Shape*: High points 1a and 3b, sagging between.
Message: Reality vs. illusion; it would be worth a lot to be able to tell them apart.

xiv.1.a	A	neutral	neutral	*high*–low	*f*		+ +
xiv.1.b	*E*	neutral	?	*high*–low	*f*		+ + +
xiv.2.a	B	neutral	neutral	*high*–mid	*f*		+ +
xiv.2.b	B	neutral	neutral	*high*–mid	*f*		+ +
xiv.3.a	B	*marked*	neutral	*low*	*mf*		+ –
xiv.3.b	A	neutral	neutral	mid–low	*mf*		0
xiv.4.a	A	neutral	neutral	*low*	*mp*		–
xiv.4.b	A	neutral	neutral	*low*	*p*		– –

Comment: *Shape*: Quick rise to high point on 1b; all downwards thereafter, to very low.
Message: Things are very confusing.

Table 4: (continued)

Hemistich	Tone-group	Tonicity	Tonality	Pitch	Dynamics	Other	Scoring
xv.1.a	A	neutral	*marked*	*high*–low	mf		+ +
xv.1.b	A	neutral	neutral	*high*–low	*f*		+ +
xv.2.a	A	neutral	*marked*	*high*–low	mf		+ +
xv.2.b	A	neutral	neutral	*high*–low	*f*		+ +
xv.3.a	B	*marked*	neutral	mid–mid	mp		+
xv.3.b	*F*	*marked*	*marked*	low–mid	mp	creaky voice	+ + + +
xv.4.a	B	neutral	neutral	*high*–mid	mp		+
xv.4.b	A	neutral	neutral	mid–low	mp		0
Comment:	*Shape*: Fairly strong start, sudden big peak on 3b. *Message*: Not all will be saved!						
xvi.1.a	A	neutral	*marked*	*high*–low	mf		+ +
xvi.1.b	A	neutral	*marked*	mid–low	mf		+
xvi.3.a	A	neutral	*marked*	mid–low	mf		+
xvi.3.b	A	neutral	neutral	*high*–low	mf		+
xvi.4.a	A	neutral	*marked*	*low*	*p*		+ – –
xvi.4.b	A	neutral	neutral	*low*	*pp*		– –
Comment:	*Shape*: Positive start, dip, then high point on 3. *Message*: The strong will prey on the weak, that's nature.						

Table 4: (continued)

Hemistich	Tone-group	Tonicity	Tonality	Pitch	Dynamics	Other	Scoring
xvii.1.a	*E*	neutral	neutral	high–low	mf		+ +
xvii.1.b	B	neutral	neutral	mid–mid	mf		0
xvii.2.a	B	neutral	neutral	high–mid	mf	echo of 1b	+ +
xvii.2.b	B	neutral	neutral	high–mid	mf	echo of 2a	+ +
xvii.3.a + b	A	*marked*	neutral	high–low	*f*		+ + +
xvii.4.a + b	A	*marked*	neutral	high–low	*f*		+ + +
Comment:	*Shape*: Strong start, dip, then high on 3 and 4. *Message*: Sexual attraction is fine, but it's the rats that score; we should think about practical things.						
xviii.1.a	A	neutral	*marked*	mid–low	*pp*	conspiratorial tone	+ + –
xviii.1.b	A	neutral	*marked*	mid–low	*pp*	conspiratorial tone	+ + –
xviii.2.a	A	neutral	neutral	mid–low	*p*		–
xviii.2.b	A	*marked*	neutral	mid–low	*p*		+ –
xviii.3.a	B	neutral	neutral	high–mid	mp	extra stress	+ +
xviii.3.b	A	neutral	neutral	high–low	mp	intense tone	+ +
xviii.4.a + b	A	*marked*	neutral	mid–low	*p*		+ –
Comment:	*Shape*: Positive start, high point on 3. *Message*: Everything has hidden meaning, you must struggle to get what you want.						

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Hemistich	Tone-group	Tonicity	Tonality	Pitch	Dynamics	Other	Scoring
xix.1.a	A	neutral	*marked*	*high*–low	mf		+ +
xix.1.b	A	neutral	*marked*	*high*–low	*f*		+ + +
xix.2.a	A	neutral	*marked*	*high*–low	mf		+ +
xix.2.b	A	neutral	neutral	*high*–low	*f*		+ +
xix.3.a	A	neutral	neutral	*low*	mp		–
xix.3.b	*C*	neutral	neutral	*low*	mp		+ –
xix.4.a+b	A	*marked*	neutral	mid–low	mf	acceleration	+ +

Comment: *Shape*: Strong start, high point on 1b, then decline, but recovery to 4ab.
Message: Consider the strong (sexual?) attraction of opposites; the strong will win, but times may change!

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